

FAMILY GUY

"Love Blactually"

Production #6ACX03

Written by

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Directed by

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Created by

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TABLE DRAFT
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“LOVE BLACTUALLY”

CAST LIST FOR #6ACX03:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
CLEVELAND.....MIKE HENRY

ANNOUNCER.....TBD (SUB: JOHN VIENER)
ANOTHER WOMAN.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
BASEBALL ANNOUNCER #1.....TBD (SUB: ALEC SULKIN)
BASEBALL ANNOUNCER #2.....TBD (SUB: JOHN VIENER)
CAROLYN.....TBD (SUB: KIM FERTMAN)
CAT.....TBD (SUB: SETH MACFARLANE)
CLEVELAND, JR.MIKE HENRY
CONDUCTOR.....TBD (SUB: DANNY SMITH)
DONALD.....TBD (SUB: MIKE HENRY)
DRIVER.....TBD (SUB: DANNY SMITH)
GORILLA #1.....TBD (SUB: DANNY SMITH)
GORILLA #2.....TBD (SUB: KIRKER BUTLER)
HENRY KISSINGER.....TBD (SUB: JOHN VIENER)
HERBERT.....MIKE HENRY
JANE.....TBD (SUB: ALEX BORSTEIN)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
KATE.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
LORAX.....TBD (SUB: MARK HENTEMANN)
LORETTA.....TBD (SUB: ALEX BORSTEIN)
MAN.....TBD (SUB: KIRKER BUTLER)
MARK WAHLBERG.....TBD (SUB: JOHN VIENER)
MATTHEW FOX.....TBD (SUB: PATRICK MEIGHAN)
MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
MEMBER OF SYMPHONY.....TBD (SUB: KIRKER BUTLER)
MEREDITH BAXTER.....TBD (SUB: ALEX BORSTEIN)
MORBIDLY OBESE ALBERT.....TBD (SUB: MIKE HENRY)
PERFORMANCE ARTIST.....MIKE HENRY

POLICE OFFICER.....TBD (SUB: DANNY SMITH)
QUAGMIRE.....SETH MACFARLANE
REPORTER.....TBD (SUB: RICH APPEL)
ROXANNE.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
RUSSEL.....TBD (SUB: MIKE HENRY)
SUITOR.....TBD (SUB: DANNY SMITH)
T.V. ANNOUNCER.....TBD (SUB: DANNY SMITH)
VOICE FROM BUSHES.....TBD (SUB: PATRICK MEIGHAN)
VOICE.....TBD (SUB: ALEC SULKIN)
WOMAN.....TBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

PETER, dressed as a woman, is setting up for a party.

PETER

(CALLING UPSTAIRS) Come on, kids,
people are gonna start showing up for
the costume party any minute!

BRIAN enters, dressed as Snoopy.

PETER (CONT'D)

Hey, nice Snoopy costume, Brian.

BRIAN

Thanks.

PETER

You even got the ears that aren't all
the way colored in. That Charles
Schulz. Always checking out before
the job's done.

MEG comes down the stairs.

PETER (CONT'D)

For god's sake, Meg, I told you a week
ago about this party. Where's your
damn costume?

MEG (CHRIS'S VOICE)

This is my costume, Dad.

PETER

Holy shit! Nice going, Chris. Man,
this party was a great idea. A much
better idea than me moving in with
those gorillas.

INT. APARTMENT - DAY (FLASHBACK)

TWO GORILLAS are sitting in chairs, watching TV. Peter enters.

PETER

Um, Eric, did you jump all over my
luggage and toss it down the stairs?

A beat. They stare at him, then:

GORILLA #1

No.

PETER

(HOLDING UP INDEX FINGER) Okay, I know
that's not true. (THEN, TO OTHER
GORILLA) Alan, did you eat all the
bananas?

GORILLA #2

No.

PETER

See, I know that's not true, either.

Both gorillas just stare at Peter.

GORILLA #1

Are you done? We're watching "The
Sarah Silverman Program."

PETER

Again? What is it with you and Sarah
Silverman?

GORILLA #1

She's my sister.

EXT./ESTAB. GRIFFINS' HOUSE - LATER

GUESTS are arriving in costume.

INT. GRIFFINS' LIVING ROOM - SAME

Peter opens the door to reveal QUAGMIRE, dressed as Napoleon Dynamite.

PETER

Hey, Quagmire. Aw cool, you're dressed like Napoleon Dynamite. Do you say anything funny?

QUAGMIRE

No, I just do quirky things for the sake of being quirky.

PETER

You strike me as someone I wouldn't enjoy but others might.

QUAGMIRE

Who are you dressed as, Peter?

PETER

I'm Laura Bush.

WIDEN TO REVEAL LOIS dressed in a man's suit with tire tracks across her chest and blood trickling from her mouth.

LOIS

And I'm the guy she killed.

QUAGMIRE

That's right, I forgot, Laura Bush killed a guy.

LOIS

Yes, she did. Laura Bush killed a guy.

PETER

Laura Bush killed a guy. (LONG PAUSE)

Well, come on in.

ANGLE ON STEWIE, who holds a spoon up to his head.

STEWIE

Hey, look at me, everybody! I'm crazy
spoonhead! I got a spoon on my head!
Gimme some candy!

BRIAN approaches.

BRIAN

That wasn't even funny in 1992.

STEWIE

Somebody's done this bit before?

ANGLE ON Peter, Quagmire, and CLEVELAND, dressed as Charlie Chaplin. They're talking to JOE, who has a mustache, and is wearing a red, white and blue Speedo and seven gold medals around his neck.

CLEVELAND

That's a great costume, Joe. Are you
F.D.R.?

JOE

No, I'm Olympic swimmer Mark Spitz.

QUAGMIRE

You mean, like if he dove into the
shallow end?

JOE

No, regular Mark Spitz.

PETER

Wait, are you Stephen Hawking at the
beach?

JOE

No! I'm Mark Spitz! He won seven
gold medals!

CLEVELAND

Oh, I get it, you're crippled Magnum
P.I.

JOE

I'm-- (GIVING UP) Fine, I'm crippled
Magnum P.I.

An ATTRACTIVE WOMAN walks in, wearing tattered clothes
spattered with fake blood.

LOIS

Ooh, Brian, there's that girl from my
yoga class I wanted you to meet.

BRIAN

Look, Lois, I appreciate it, but I'm
not into fix-ups.

LOIS

Oh, come on, you gotta get yourself
back out there. (DRAGGING BRIAN OVER)
Jane, this is Brian.

Lois leaves the two of them.

JANE

Oh, Brian! Lois has told me so much
about you. Wow, you're even more
handsome than she said.

BRIAN

Hey, thanks. So, that's a great
costume. What are you, one of Freddy
Krueger's victims?

JANE

I'm a victim of the liberal agenda.
I'm a murdered fetus.

(MORE)

JANE (CONT'D)

Did you know the Democrats murder
thousands of babies every year?
Sometimes babies are put back into the
womb just so they can be aborted
again.

BRIAN

(BEAT) Have you ever had any sex that
was voluntary?

JANE

No, I have not.

BRIAN

Yeah, have a good evening. Come on,
Woodstock, let's go.

WOODSTOCK crosses into frame. He "speaks," which appears as
a speech bubble with tick marks.

BRIAN (CONT'D)

Yeah, with a capital "C."

EXT./ESTAB. BOOKSTORE - DAY

INT. BOOKSTORE - SAME

Brian and Stewie browse books in the Children's section.

STEWIE

Oh, stop looking so depressed, Brian.
I'm sure someday you'll meet a girl
who loves abortion as much as you do.

BRIAN

That's not the point, Stewie. I'm
just tired of every girl I meet being
crazy.

STEWIE

Aw, things will work out for you. Now come on, let's forget our problems and get lost in the world of books. (TAKES BOOK OFF SHELF) Ah, "The Lorax."

INT. DR. SEUSS FOREST - DAY (CUTAWAY)

Stewie stands with THE LORAX.

LORAX

I'm the Lorax, I speak for the trees.

STEWIE

Oh yeah, how's that pay?

LORAX

(DEFEATED) Not good. I used to be head of regional sales for Glidden. But I wanted to spend more time with my family.

STEWIE

And now you're the Lorax? (THEN) So how's your family?

LORAX

They all left.

STEWIE

(BEAT) Well, where do we go from here?

LORAX

If you crush my skull with a brick, I won't scream.

INT. BOOKSTORE - EVENING (BACK TO SCENE)

CLOSE ON a book on the shelf, "The God Delusion" by Richard Dawkins. Brian reaches for it, and just as his hand touches the book, another hand does, too. They both let go. Brian looks up and sees that the hand belongs to a beautiful, All-American blonde woman, CAROLYN.

BRIAN/CAROLYN

Oops. / I'm sorry.

CAROLYN

Oh, it's okay. You can have it.

BRIAN

No, it looks like the last copy. You take it. As long as you're an atheist, too, and you're not taking it home to burn it.

CAROLYN

No, I'm with you. I just feel bad taking the last copy.

BRIAN

Well, there's one way to settle this. (ANNOUNCING TO THE HEAVENS) If there is a god, send another copy. (BEAT) I guess that's our answer.

They both laugh.

CAROLYN

Tell you what. How about I take it and then send it to you after I read it?

BRIAN

Swear to god?

CAROLYN

(LAUGHING) Stop it.

Brian scribbles his name and address on a piece of paper and hands it to her.

BRIAN

My address.

CAROLYN

(HOLDS UP BOOK) Check your mail.

BRIAN

I-I will.

Carolyn exits. **WIDEN TO INCLUDE** Stewie's been watching the whole thing.

STEWIE

Wow, Brian, that girl's something.

You two go together like Matthew Fox
and heavy breathing.

EXT. LOST ISLAND - DAY (CUTAWAY)

MATTHEW FOX and KATE are in the jungle.

MATTHEW FOX

(BREATHING HEAVILY) Kate... You don't
get it. We are the island.

Matthew Fox bends over, puts his hands on his knees and continues to **breathe heavily**.

MATTHEW FOX (CONT'D)

Hand me that paper bag.

KATE hands him the paper bag and he **breathes heavily** into the bag.

KATE

Jack, that's got my poop in it.

MATTHEW FOX

(BREATHES INTO BAG, THEN) I know, I
know. It's got a hint of coconut in
it. And something else... but that's
part of the mystery.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits on the couch, watching television. Brian enters and looks through the mail.

BRIAN

God, still no mail for me, huh?

PETER

Jeez, Brian, you've been going through the mail every day for a week. What are you looking for?

BRIAN

I'm expecting a very important package.

PETER

Another one? You haven't even opened the one that came for you a week ago.

Peter points across the room where a book-sized package rests on top of a fedora on a table.

BRIAN

You idiot! Why didn't you tell me this was here?

PETER

Because I've been using it as a hat-weight.

BRIAN

A what?

PETER

A hat-weight, Brian. My hat kept blowing away, so I put the package on it so I wouldn't lose it.

BRIAN

That's the dumbest thing I've ever heard. You don't wear a hat and there's no wind in here.

Brian picks up the package and the hat actually flies around the room and out a window. Brian stands dumbfounded.

PETER

You, sir, owe me one new hat.

EXT. STREET - CONTINUOUS

The hat blows through the air and lands on the sidewalk at the feet of MAYOR WEST. He bends to pick it up.

MAYOR WEST

Wow, an old-timey Fedora that'll make me look like a 1940's sharpie. You know what I'm gonna do? I'm gonna wear this at a jaunty angle and stroll down the avenue, brimming with confidence.

Mayor West puts on the hat and strides confidently into the street. A car **screeches** to a halt.

DRIVER

Hey, watch where you're goin', idiot!

MAYOR WEST

Hey, watch your driving, you palooka!

DRIVER

Who you callin' a palooka?!

Mayor West pulls down the brim of the Fedora and stares confidently into the driver's eyes.

MAYOR WEST

I'm calling you a palooka!

DRIVER

(A LONG BEAT, THEN) I'm sorry.

Mayor West nods sternly and continues walking down the middle of the street.

MAYOR WEST

I like this hat.

EXT./ESTAB. FANCY RESTAURANT - EVENING

INT. FANCY RESTAURANT - SAME

Brian and Carolyn sit at a table, eating dinner.

BRIAN

You know, I was really glad you sent me the book. I won't lie to you, I came this close to praying that I'd see you again.

CAROLYN

Good thing you didn't because...

BRIAN/CAROLYN

...who would hear it, right?

They both **laugh**.

BRIAN

Wow, it's not every day you meet someone who isn't afraid to say they don't believe in god.

CAROLYN

I know! It's like meeting someone who knows all the words to "Bust A Move."

BRIAN

(RAPPING) DRESSED IN YELLOW/ SHE SAYS
HELLO/ COME SIT NEXT TO ME, I HAVE
JELL-O.

CAROLYN

(LAUGHS) Almost!

BRIAN

(LAUGHING) This is fun.

INT./EXT. VARIOUS LOCATIONS - NIGHT

We see the following scenes over "It Might Be You" by Stephen Bishop:

EXT. BEACH - SUNSET

Brian and Carolyn laugh and hold hands as they walk along the beach.

INT. BAR - NIGHT

Brian and Carolyn laugh and do shots at a bar.

EXT. PARKING LOT - NIGHT

Brian shyly pulls out a small bag of weed. Carolyn smiles, then pulls out a giant bag of weed.

EXT. PARK - NIGHT

Brian and Carolyn sit on a park bench, eating ice cream. Carolyn playfully dabs Brian's nose with her ice cream cone. Brian chuckles, then his tongue comes out and licks his nose repeatedly for a very long time, long after the ice cream is gone.

EXT. CAROLYN'S TOWNHOUSE - LATER

Brian's car is parked in front of Carolyn's townhouse. Brian and Carolyn walk up to her door.

CAROLYN

I had a really great time tonight,
Brian.

BRIAN

Well, is there any reason it has to
end?

After a moment, they start to kiss.

STEWIE (O.S.)

(WHISPERING) Don't do it, Brian.

Brian, surprised, turns and looks back at the car. **ANGLE ON**
the car. We see Stewie in the window, shaking his head.

BRIAN

What the hell?! (TO CAROLYN) Excuse
me for a second.

Brian walks over to Stewie.

BRIAN (CONT'D)

Stewie, have you been hiding in the
back all evening?

STEWIE

Yes, and I've been bored stiff. Thank
god for my Watchman.

ANGLE ON Stewie's Watchman.

ANNOUNCER (V.O.)

We now return to "Morbidly Obese
Albert."

EXT. JUNKYARD - DAY (ON TV)

MORBIDLY OBESE ALBERT (a very, very fat version of Fat
Albert) sits in the back of a rusty pickup truck, laboring to
breathe. Some of the other COSBY KIDS enter, holding a box
of chocolates.

DONALD

Hey, Morbidly Obese Albert, we brought
you some chocolates.

MORBIDLY OBESE ALBERT

Oh, I can't eat those chocolates on
account of my diabetes. Remember,
they had to take my foot?

ANGLE ON his leg, which has been severed below the ankle.

RUSSEL

Look on the bright side, now you get
your shoes half price.

MORBIDLY OBESE ALBERT

Ha, ha, ha... Alright, maybe I'll have
one.

He grabs a handful of chocolates.

EXT. CAROLYN'S TOWNHOUSE - NIGHT (BACK TO SCENE)

BRIAN

What the hell are you doing here?

STEWIE

I'm saving you from yourself, Brian.
You almost went in there and tried to
have sex with that girl.

BRIAN

So, what's wrong with that?

STEWIE

That's why you can't maintain a
relationship. You always try too soon
and end up blowing it. Remember
Sheila?

INT. MOVIE THEATER - NIGHT (FLASHBACK)

Brian sits kissing ANOTHER WOMAN. He gestures to a tub of popcorn in his lap. She reaches in to grab a handful, then quickly yanks her hand out.

ANOTHER WOMAN

AAAA! (SLAPS BRIAN) What are you
doing?! Is that your way of trying to
get action on our first date?! You're
sick!

She leaves in a huff.

BRIAN

Aw, come on!

Peter walks in, with Lois, and sits down next to Brian.

PETER

Hey, Brian, I didn't know you were
going to the movies today. Ooh,
popcorn!

Peter reaches into the popcorn tub.

EXT. MOVIE THEATER - CONTINUOUS (FLASHBACK, CONT'D)

We hear a terrified dog howl.

EXT. CAROLYN'S TOWNHOUSE - NIGHT (BACK TO PRESENT)

BRIAN

God, you know, you're right, Stewie.

I always try and jump into the sex
right away. Maybe it's 'cause I'm
afraid of losing the girl, I don't
know. But I'm gonna take it slow this
time.

Brian walks over to Carolyn.

BRIAN (CONT'D)

Listen, I've gotta go.

CAROLYN

Really?

BRIAN

Don't worry, you'll see me again.

He gives her a peck on the cheek and she turns around and goes in. Brian gets back in the car.

STEWIE

So, you wanna get something to eat?
Can we go someplace where the menus
have pictures of the food? (THEN,
EXCITED) OOH, LET'S GO SOMEPLACE WHERE
THE MENUS HAVE PICTURES OF THE FOOD!

EXT./ESTAB. CAROLYN'S TOWNHOUSE - NIGHT

INT. CAROLYN'S LIVING ROOM - SAME

Brian and Carolyn sit on the couch.

CAROLYN

Gosh, I really enjoyed the movie tonight.

BRIAN

Yeah. Boy, the aliens really don't like the predators, do they?

CAROLYN

Ooh, my back is so stiff from sitting in that theater chair. I could probably use a back rub. Do you mind?

BRIAN

Well, I'll tell you what'd really set you right is a couple of Aleve and a hot bath.

CAROLYN

(DISAPPOINTED) Huh. I guess I could try that. Do you... want to help me run the bath?

BRIAN

No, no, no, any time somebody tries to give me a bath, my tail goes up under my ass and I tremble a lot. It's not a pretty picture. Well, good night.

Brian exits.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' HOUSE - SAME

Brian is putting a picnic basket on the tandem bike. Stewie crosses over.

STEWIE

Hey, Brian, have you seen my gay tandem bike and my queer picnic basket? Oh, there they are.

BRIAN

Have you seen the guy who's getting laid tonight? Oh, here I am.

STEWIE

Whoa, whoa, whoa, what happened to taking it slow?

BRIAN

I have been taking it slow. We've been going out for three weeks and I haven't tried anything. Even though she's been giving me some pretty strong signals.

EXT. FERRIS WHEEL CAR - NIGHT (FLASHBACK)

Brian and Carolyn sit with their arms around each other as the Ferris Wheel goes around.

BRIAN

I love Ferris Wheels.

CAROLYN

I just got a Brazilian Wax and I'm not wearing any underwear.

BRIAN

(BEAT) Have you seen "Letters From Iwo Jima?"

EXT. GRIFFINS' HOUSE - DAY (BACK TO SCENE)

STEWIE

I don't know, Brian. You don't want to ruin things.

BRIAN

Well, we'll find out tonight, won't we?

STEWIE

Alright, but just one last piece of advice. Remember, listen to her body, and respond the way you'd want her to respond to you.

BRIAN

Uh, okay. Thanks. That's very helpful.

Brian starts to leave, but Stewie grabs his arm. He places his other hand on Brian's shoulder and looks him dead in the eye.

STEWIE

You'll be a wonderful lover, Brian.

Stewie gently strokes Brian's face, then slowly puts his finger in Brian's mouth.

BRIAN

What are you doing?!

Stewie takes his finger out of Brian's mouth.

STEWIE

Sorry, you just had a little...

Stewie turns away and puts his finger in his own mouth.

EXT. QUAHOG STREET - EVENING

Brian pedals down the street alone on a tandem bike, with a rose in his teeth and a picnic basket on the handlebars. He parks in front of Carolyn's townhouse and **rings** the bell. There is no answer.

Brian notices a car in the driveway and sees that the brake lights are on. He walks curiously toward the car and sees that it's **rocking back and forth**. He looks inside and sees Carolyn lying back with a MAN on top of her.

BRIAN

Oh my God! Carolyn?!

Cleveland's head pops up from inside the car.

BRIAN (CONT'D)

Cleveland?!

CLEVELAND

Oh, hey, Brian! Look, I'm having
relations!

END OF ACT ONE

ACT TWO**EXT. CAROLYN'S TOWNHOUSE - A LITTLE LATER**

Cleveland and Carolyn finish dressing as Brian stands, indignant.

BRIAN

I don't believe this. Cleveland,
you're sleeping with my girlfriend?!
My god, this is more messed up than
that movie I saw on Oxygen last night.

INT. TITLE CARD - (CUTAWAY)

ANNOUNCER (V.O.)

We now return to Meredith Baxter in
"Raped By A Clown."

The title card reads, "Raped By A Clown."

INT. POLICE STATION - DAY (CUTAWAY CONT'D)

MEREDITH BAXTER sits in a folding chair speaking to a POLICE OFFICER. She's crying and has a smear of white clown make-up on her cheek.

MEREDITH BAXTER

It was awful. He made me do things.
Awful things.

POLICE OFFICER

What kinds of things?

MEREDITH BAXTER

I don't even want to talk about it.

She crosses her legs and we hear the muffled honk of a clown's horn.

EXT. CAROLYN'S TOWNHOUSE - EVENING (BACK TO PRESENT)

CLEVELAND

Nobody told me Carolyn was your girlfriend.

CAROLYN

I'm not his girlfriend.

BRIAN

Carolyn, what are you talking about?
We've been dating for three weeks.

CAROLYN

Well, you never made a move on me so I thought you just wanted to be friends. Then I met Cleveland, and things just kinda took off.

BRIAN

Wha-h-how did you even meet each other?

CLEVELAND

We met at the Starbucks. She started goin' on about her new Brazilian wax and not wearin' any underpants and whatnot. I'd have to be a homosexual to ignore a signal like that.

BRIAN

But Carolyn, you completely misunderstood me. I wanted you like crazy, but I figured if I just showed a little restraint, you'd respect me.

CAROLYN

I do.

CLEVELAND

As do I. Now why don't you hop on
that gay bike of yours and get
yourself a lollipop or a cupcake or
something.

Cleveland and Carolyn **laugh** and walk off. Cleveland points
amiably back at Brian.

CLEVELAND (CONT'D)

We're good, Brian, we're good.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Chris and Meg watch TV.

T.V. ANNOUNCER (O.S.)

We now return to "How Henry Kissinger
Met Your Mother".

INT. SITCOM SET - DAY (ON TV)

HENRY KISSINGER stands talking to NEIL PATRICK HARRIS.

HENRY KISSINGER

I vas valking vis my provessor ven I
saw zis voman... (ACCENT BECOMES SO
THICK IT IS UNINTELLIGIBLE)

Beat. **Laugh track.**

HENRY KISSINGER (CONT'D)

(UNINTELLIGIBLE)

Beat. **Louder laugh track.**

HENRY KISSINGER (CONT'D)

(UNINTELLIGIBLE)

Beat. Henry Kissinger gets hit in the face with a pie. **Huge
laugh track.**

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Brian enters, looking sad.

PETER

Hey, what's the matter, Brian? You look like you just caught a black guy having sex with your girlfriend.

BRIAN

How did you know?

PETER

That's just an expression. Did that really happen to you?

BRIAN

Yeah. Carolyn's going out with Cleveland now.

PETER

Well, good for him. You know, it's been a while for Cleveland. I'll bet this makes him happy.

BRIAN

Thanks a lot, Peter.

MEG

Dad, what about Brian's feelings?

PETER

He's a dog, Meg. Dogs are dumb.

Watch this. (WAVES PRETZEL AT BRIAN)

Here, boy...

Brian locks in on the pretzel and Peter throws it across the room. Brian instinctively chases it, then loses traction on the floor and **slams** into a wall.

PETER (CONT'D)

He-he-he.

CHRIS

Ha-ha. Dogs are dumb and slam into walls and can't maintain a relationship!

PETER

CHRIS

He-he-he-he!

Ha-ha-ha-ha!

BRIAN

Hell with you people.

Brian takes the pretzel and exits, passing Lois as she enters.

LOIS

What's wrong with Brian? He looks like he just caught his girlfriend having sex with a black guy.

PETER

That's what I said.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Brian, looking depressed, pours himself a glass of Jack Daniels. Stewie enters.

STEWIE

So, Carolyn... (SHAKES HIS HEAD)
Guess you should've hit that when you had the chance, huh, Brian?

BRIAN

What? You're the one who told me to wait.

STEWIE

Oh, you're crazy, bitch. I didn't say that, bitch.

BRIAN

Yeah, well, thanks to you, I lost her
to Cleveland.

STEWIE

You know what you need, you need to
stop pointing fingers and get out of
the house. Have some fun. Real fun,
not like thirty-seven year-old woman
on a blind date fun.

INT. RESTAURANT - NIGHT (CUTAWAY)

A thirty-seven-year-old WOMAN sits across from her BLIND
DATE.

WOMAN

(TOO MUCH) This is fun, right?! We're
having fun! So what if you forgot
your wallet. I'll pay. I'm gonna pay
for us. You'll get it next time. So,
you were in prison, right? Killed a
man? I'm sure it was in self-defense.

MAN

No. I just felt like killing.

WOMAN

(LAUGHING) Oh, you tell the best
stories! Me and my three eggs are
having the best time!

EXT./ESTAB. MEN'S CLOTHING STORE - DAY

INT. MEN'S CLOTHING STORE - SAME

Stewie and Brian stand in front a rack of clothes.

STEWIE

We're gonna get you back on your feet,
Brian. I always feel better after a
good shop. You know what let's do?
Let's put you in a long-sleeve, waffle-
weave with a striped polo shirt over
it.

BRIAN

Stewie, I don't wear clothes.

STEWIE

Well, maybe it's time you started.

Stewie grabs two shirts and starts to pull open the curtain
on the dressing room, revealing Cleveland and Carolyn
kissing, locked in an embrace. Stewie quickly closes the
curtain.

STEWIE (CONT'D)

You know, you can just try the shirts
on out here.

BRIAN

Why? What's in there?

We hear the sounds of Cleveland and Carolyn getting it on.

CLEVELAND (O.S.)

Wait... wait... wait... (THEN,

SINGING) CELEBRATE GOOD TIMES! C'MON!

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Brian and Stewie sit at the bar, watching a baseball game on
TV.

STEWIE

Okay, look, next time we'll go to
another store. How about that?

BRIAN

Just forget it, alright? I just want
to sit here, watch the ball game and
have a few beers.

Brian takes a sip from his beer. Amidst the baseball game
ambience we hear:

BASEBALL ANNOUNCER #1 (V.O.)

It's ball three, low and outside to
Ramirez.

BASEBALL ANNOUNCER #2 (V.O.)

Wait a minute, what's this? There
appears to be an interracial couple
making love on second base!

CLEVELAND (O.S.)

(SINGING) EVERYONE AROUND THE WORLD
C'MON!

We hear the stadium organist **begin to play** the tune to
"Celebration."

BASEBALL ANNOUNCER #1 (V.O.)

The crowd's enjoying it, and it looks
like the umpire's gonna let 'em
finish.

BASEBALL ANNOUNCER #2 (V.O.)

Well, it's a great day for it.

BASEBALL ANNOUNCER #1 (V.O.)

I'll tell you what, this would be
painful to watch if you loved that
girl.

Brian hangs his head.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Stewie and Brian sit on the couch.

TV ANNOUNCER (V.O.)

We now return to the Animal Special
Olympics.

ANGLE ON the TV.

EXT. RACE TRACK - DAY (ON TV)

An obviously retarded CAT crosses a finish line, winning a race. A REPORTER approaches.

REPORTER

Mittens, how does it feel to finally
win your event after years of
training?

CAT

(SEVERELY HANDICAPPED) Meow, meow,
meow. Meow, meow. Meow.

INT. LIVING ROOM - DAY (BACK TO SCENE)

STEWIE

Boy, what are the odds of running into
Cleveland and Carolyn everywhere we
went, huh?

BRIAN

Well, as long as we just stay here in
the house, we're safe, right?

Peter and Lois burst in the front door with Cleveland and Carolyn, oblivious to Brian and Stewie, who sit mutely on the couch, watching.

PETER

Aw, that was a great game.

LOIS

Carolyn, it has been so nice getting to know you.

PETER

Yeah, Cleveland. She's way more fun than that wife you used to have. What was her name? Weezie or Florida or something? Jennifer Hudson?

CLEVELAND

Loretta.

LOIS

Well, you're doing a lot better now, Cleveland. You know, Carolyn, you remind me of a girl I dated in college.

PETER

Ohhh, you better watch out, Cleveland, Lois may have sex with Carolyn, too.

They all **laugh** as they exit to the kitchen.

LOIS (O.S.)

Maybe we should open some wine.

Stewie turns to Brian.

STEWIE

Loretta! That's our answer.

BRIAN

What do you mean?

STEWIE

We've just gotta go talk to Loretta. If we can get her back with Cleveland, Carolyn's all yours.

BRIAN

Well, it's a long shot, but so was the
viola.

INT. SYMPHONY HALL - DAY (CUTAWAY)

We see a MEMBER OF THE SYMPHONY, holding a viola, as he
speaks to the CONDUCTOR.

CONDUCTOR

So, it sounds like a violin?

MEMBER OF SYMPHONY

Not as good.

CONDUCTOR

Cello?

MEMBER OF SYMPHONY

Again, no.

CONDUCTOR

But it is more awkward to play?

MEMBER OF SYMPHONY

Slightly. (THEN) But just listen.

He plays the viola, which makes the sound of a loud, wet
"fart."

MAN

(SMUGLY) Do I need to go on?

EXT. LORETTA'S FRONT PORCH - DAY

CHYRON: MANCHESTER, CONNECTICUT

Brian and Stewie stand in front of the house.

BRIAN

This is never gonna work, Stewie.
Loretta cheated on Cleveland. She's
not gonna want to go back to him.

STEWIE

Oh, she can be convinced, Brian. Just let me do the talking.

BRIAN

No, I think I can communicate with her better. She's only gonna get the gist of what you're saying.

STEWIE

Really? Isn't she one of those people outside the family who can understand me?

BRIAN

No, I think because of Cleveland she's close enough to the main cast that it might be a little weird.

STEWIE

I don't think there are any hard and fast rules. What about "Griffin Family History," in that "Godfather" run when Lois could understand what I was saying?

BRIAN

That was one line, dude. And you could even make the argument that she only got the gist--

VOICE (O.S.)

We're filming!

STEWIE

Did you just call me dude?

VOICE (O.S.)

Come on!

STEWIE

Alright, sorry, sorry. Ring the doorbell.

Brian rings the doorbell. LORETTA answers the door.

BRIAN

Uh... Hi, Loretta.

LORETTA

Brian! Stubbie! What are you doing here?

BRIAN

Uh, well, to be honest, Loretta, Cleveland sent us. He... really wants you back.

LORETTA

What?

STEWIE

Yeah, like most black men, he really misses having a monogamous relationship with you, the mother of his child.

LORETTA

Well, I get the gist of what you're saying, Stoolie, but I can never go back to Cleveland. Not after all the pain I caused him. I'm sorry.

Loretta goes inside and closes the door.

VOICE (O.S.)

Cut!

STEWIE

Hey, I'm sorry about ad-libbing all
the black man stuff.

VOICE (O.S.)

What the hell, Stewie?!

STEWIE

I just, I thought it'd be funny.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian sits on the couch, watching TV.

TV ANNOUNCER (V.O.)

We now return to Mark Wahlberg in
"Annoyed and Confused."

EXT. STREET - DAY (ON TV)

MARK WAHLBERG standing, looking confused with a furrowed
brow.

MARK WAHLBERG

What? What's going on? I don't get
it. Man, I gotta work out. What's
going on here? Where am I? What the
f-- Huh? What the hell's going on
here? Huh? What?!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

The doorbell rings. Brian answers. Cleveland is there.

CLEVELAND

Brian, may I speak with you?

BRIAN

Ah, Cleveland. I didn't recognize you
without my girlfriend wrapped around
your waist.

CLEVELAND

She and I are both at a point of great soreness, so we took a break. (THEN) Listen, I just wanna clear any bad feelings you may have about me and Carolyn.

BRIAN

(SIGHS) I guess it's okay. These are passing flings, nothing to get upset about.

CLEVELAND

Good, because we are gonna elope in Hawaii tomorrow night.

BRIAN

What?!

CLEVELAND

You got a problem with that, you can go fuck yourself!

Cleveland turns to leave and is met at the door by Loretta.

CLEVELAND (CONT'D)

Loretta?!

LORETTA

Hi, Cleveland.

CLEVELAND

What are you doing here?

LORETTA

Cleveland, I've been doing some thinking lately about how much I've missed you. I'm sorry for hurting you.

(MORE)

LORETTA (CONT'D)

I want us to be together again as a family, and I promise I'll never betray you again. I love you, Cleveland.

CLEVELAND

Uh... (TO NO ONE IN PARTICULAR) I'm no meteorologist, but I'm pretty sure it's rainin' bitches.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

Cleveland sits with Peter, Lois, Brian and Stewie.

CLEVELAND

I don't know what to do. Carolyn and I are supposed to elope tomorrow, but here comes Loretta, all apologetic and seemingly free of those stubborn, ingrown hairs on her neck.

PETER

I wouldn't forgive her so fast, Cleveland. Remember, she slept with Quagmire.

LOIS

Yeah, she really acted crazy. Like Peter when he went through his Parker Lewis phase.

INT. GRIFFINS' DINING ROOM - NIGHT (FLASHBACK)

Peter, dressed in youthful 1980's attire, sits at the table as Lois cooks.

LOIS

Peter, you ready for dinner?

PETER

Oh, that's just like the Parker Lewis episode when Parker Lewis ate dinner.

LOIS

Peter, nobody cares about your cancelled show.

PETER

Lois, Parker Lewis can't lose. Don't even try and make him lose, because it's just going to be that much more embarrassing for you when you realize that he can't lose.

CHRIS

Would he win in a fight with Batman?

PETER

Well Chris, think about what you're saying. Parker Lewis can't lose. Heretofore, Batman can suck on that.

CHRIS

Suck on that? Suck on this. Tic-Tacs only have one and a half calories.

PETER

Well played.

CHRIS

I love you, dad.

PETER

I love you, too, son.

Chris and Peter hug, as we hear a sweet musical cue.

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO PRESENT)

BRIAN

Well, now wait a minute, you guys, let's not be so quick to demonize Loretta. I mean, whatever happened to "forgive and forget?"

PETER

Ah, you just want Cleveland out of the picture so you can get back with Carolyn. You know, Brian... sometimes... I don't believe I know you.

BRIAN

That's not it at all. I happen to think Loretta's very beautiful. She's... Forest Whitaker beautiful.

CLEVELAND

Hmm. I guess at the very least, I could go talk to her tomorrow and see how I feel. (THEN) Thanks for the advice, my semi-racist friends.

Cleveland exits.

STEWIE

Hm. I'm not sure what that comment was all about. (THEN) Oh, God! My wallet was sitting right out on the table the whole time he was here. (GRABS WALLET AND COUNTS CASH, THEN SIGHS RELIEVED) It's all there, it's all there. He didn't take it. He didn't take it. I guess there's good in everybody.

VOICE (O.S.)

Cut! Stewie, what the hell?!

STEWIE

What?! What's wrong-- It's a joke!

He can't understand me!

VOICE (O.S.)

That's not the point. It's racist.

STEWIE

How can it be racist if he can't
understand me?!

VOICE (O.S.)

It doesn't matter, it's still racist.

STEWIE

Come on, isn't the fact that I'm
comfortable enough making the joke,
doesn't that tell you I'm not racist?!

EXT./ESTAB. GRIFFINS' HOUSE - LATER THAT NIGHT

INT. PETER & LOIS' BEDROOM - SAME

Peter and Lois are in bed.

LOIS

You know, I'm really concerned about
Cleveland. What Loretta did was
unforgivable. I hope he doesn't go
back to her.

PETER

I hear you, Lois. You know, there
might be a way to drive the point home
that she hasn't changed.

LOIS

How would we do that?

PETER

Hang on.

Peter turns and opens the window.

PETER (CONT'D)

(CALLING OUT WINDOW) Hey, Quagmire!
Quagmire!

QUAGMIRE (O.S.)

What?!

PETER

You busy right now?

QUAGMIRE (O.S.)

No, I got a hand free, what's up?

PETER

Would you mind getting Loretta to
sleep with you again?

QUAGMIRE (O.S.)

I-- Possibly-- I mean, in what
context?

PETER

Well, we're trying to make Cleveland
see that she's no good and that he
can't trust her, and if he catches you
guys in the act--

QUAGMIRE (O.S.)

Oh, okay, I'm with you now, yeah, I
can probably work that in.

PETER

Terrific. Thank you! (THEN) This is
perfect, Lois. We'll expose Loretta
for who she is, just like Cyrano was
exposed for being anti-Semitic.

EXT. ROXANNE'S HOUSE - NIGHT (CUTAWAY)

ROXANNE stands on a balcony. Below her, next to a bush, her SUITOR speaks.

SUITOR

I love you for all that you are...

(LISTENING, THEN) In spite of the fact that your people control a disproportionate amount of the world's wealth... (LISTENING, THEN) And in all likelihood, are probably responsible for starting every major war since the dawn of time-- (TURNING TOWARDS BUSHES) Dude, again with this? What's your problem?

ROXANNE

Who's in the bush?

VOICE FROM BUSHES (O.S.)

Mind your own business, you filthy kike.

INT. HOTEL HALLWAY - LATER

Quagmire stands outside a closed hotel room door, wearing a fake mustache and dressed as a room service employee with a service cart. He **knocks**.

QUAGMIRE

Room service!

Loretta answers the door in her bathrobe.

LORETTA

I didn't order no room service.

QUAGMIRE

It's complimentary.

Quagmire pushes the cart into her room.

INT. HOTEL ROOM - CONTINUOUS

Quagmire uncovers dishes.

QUAGMIRE

We have a club sandwich, fruit plate
and a side of... hot beefsteak!

Quagmire rips off all his clothes.

LORETTA

(RECOGNIZING HIM) Glenn Quagmire! You
get out of here!

QUAGMIRE

Come on, baby. Time for round two!

Quagmire begins chasing her around the room.

LORETTA

AAAAAAH! You're the devil! You
ruined my marriage!

QUAGMIRE

Aw, you can't resist the Q man and my
Bob-Barker's-microphone-shaped penis!

Loretta **hits** Quagmire over the head with an iron. Quagmire
yelps in pain.

LORETTA

You go on and beat it, little neck!
I'm a changed woman! I don't mess
with your kind anymore!

QUAGMIRE

You're a meanie!

Quagmire runs out **crying**.

INT. HOTEL HALLWAY - CONTINUOUS

Naked Quagmire hobbles down the hallway and encounters
Cleveland, who walks toward Loretta's room.

CLEVELAND

Hey, Quagmire.

QUAGMIRE

Uh... hey, Cleveland.

CLEVELAND

Why are you staying in a hotel?

QUAGMIRE

Uh... my, uh, house burned down.

CLEVELAND

Oh no! With all your clothes inside?

QUAGMIRE

Yep. See ya.

Quagmire walks away. Cleveland looks at him for a beat, then his eyes narrow.

CLEVELAND

I just saw his house.

Cleveland storms to Loretta's door and **bangs** on it. Loretta answers.

CLEVELAND (CONT'D)

What the hell is goin' on here?

LORETTA

Cleveland! It's you! Oh, baby, I'm so happy to see you! I want you back, sweetheart! More than anything.

CLEVELAND

Why was Quagmire here?

LORETTA

I don't know. Please believe me, Cleveland. I have changed.

CLEVELAND

You did it again, didn't you?

LORETTA

No, no, Cleveland! Oh, please
remember the good times we had and
give me another chance.

CLEVELAND

I don't remember anything good about
you. Goodbye, Loretta.

LORETTA

I love y--

Cleveland slams the door.

EXT. QUAHOG STREET - EVENING

A taxi drives down the street.

INT. TAXI - SAME

Cleveland and Carolyn make out in the back of the cab. The
PERFORMANCE ARTIST is driving and watches them in the rear
view mirror.

PERFORMANCE ARTIST

Oh, I can see y'all's gonna have quite
a time in Hawaii. We not even to the
airport yet and y'all's acting like
you's already in your cabana or on a
private beach where codpieces is the
fashion of the day. Hope y'all didn't
forget your flip-flops. 'Course you
could probably get some at the airport
but they's gonna be overpriced and not
as comfortable as the ones you bring
from y'all's house. I care about
y'all's feet.

CLEVELAND

Carolyn? I'm just wonderin'...
there's more to our relationship than
just relations, right?

CAROLYN

Just kiss me, Cleveland.

As they kiss, the Bee Gees' "How Deep Is Your Love" comes on the radio. Cleveland opens his eyes and looks out the window.

FROM HIS P.O.V., we see a sign over a restaurant that reads, "Willie's Waffle World".

ANGLE ON A CLOSE UP of Cleveland's eyes widening. DISSOLVE TO:

EXT. WILLIE'S WAFFLE WORLD - EVENING (FLASHBACK)

A YOUNGER CLEVELAND'S Hot Chocolate Van pulls up curb side in front of Waffle World. Younger Cleveland gets out and walks inside.

INT. WILLIE'S WAFFLE WORLD - EVENING (FLASHBACK CONT'D)

Younger Cleveland sits down at a table and opens a menu. He looks out the window and notices a METER MAID writing him a ticket. He scrambles to his feet and runs out to stop her.

EXT. WILLIE'S WAFFLE WORLD - EVENING (FLASHBACK CONT'D)

He runs up to her and starts complaining. Then, suddenly his eyes lock with hers and they stare at each other for a beat. The meter maid is a YOUNGER LORETTA. Younger Loretta continues writing the ticket and puts it on his windshield. She walks away. Younger Cleveland throws up his hands, aggravated, then looks at the ticket. On it, she has written her name and phone number. Younger Cleveland smiles.

INT. DANCE CLUB - EVENING (FLASHBACK CONT'D)

Younger Cleveland and younger Loretta dance and laugh.

EXT. HILLSIDE - NIGHT (FLASHBACK CONT'D)

Younger Cleveland and younger Loretta embrace under the moonlit sky and share a tender kiss. We hear an echo of Loretta's plea.

LORETTA (V.O.)

Please remember the good times we had
and give me another chance.

"How Deep Is Your Love" **fades out.**

INT. TAXI - EVENING (BACK TO PRESENT)

Cleveland pulls away from Carolyn.

CLEVELAND

Stop the car!

PERFORMANCE ARTIST

Whatever you say. The passenger's
always right except when he's
bullyin'. And, although your
shoutin's a bit abrupt, I don't think
you's bullyin', so I'll go ahead and
stop.

The cab **screeches** to a halt.

CAROLYN

Cleveland, what's wrong?

CLEVELAND

Carolyn, I feel terrible about this,
but I can't go to Hawaii with you.

CAROLYN

What? Why not?

CLEVELAND

Because I'm in love with someone else.

CAROLYN

Oh. I see.

CLEVELAND

I'm so sorry. I'm sure you'll find
the right person one day. (WITH A HUG)
Goodbye, Carolyn.

Cleveland gets out and starts running up the street.

PERFORMANCE ARTIST

Men.

EXT. PARK BARRINGTON HOTEL - NIGHT

A downtrodden Loretta drags suitcases and a hatbox toward the curb. She breaks a heel on her shoe and falls to the ground. She starts **sobbing**.

CLEVELAND (O.S.)

You keep lying in that spot, some
meter maid's gonna give you a ticket.

LORETTA

(LOOKING UP) Cleveland?

We hear a **musical reprise** of "How Deep Is Your Love" as we:

ANGLE ON Cleveland standing over her.

CLEVELAND

I just have one question for you: Did
you sleep with Quagmire today?

LORETTA

No, Cleveland! I swear to god, no!

CLEVELAND

(SMALL BEAT) I believe you, Loretta.

Cleveland holds up a "Willie's Waffle World" take-out bag.

CLEVELAND (CONT'D)

I could use some help eating these
waffles.

LORETTA

Oh, Cleveland!

They embrace, then:

LORETTA (CONT'D)

I got a question for you, too... Did
you sleep with that white woman?

CLEVELAND

No, I did not.

They kiss passionately, as the **music** peaks.

EXT. GRIFFINS' BACKYARD - DAY

A neighborhood cookout is in progress. The Griffins, Cleveland, Loretta, Joe, Bonnie and Quagmire are there.

JOE

Welcome back, Loretta.

LORETTA

It's great to be home again. Thanks,
everybody, for accepting me back.

LOIS

Well, we all make mistakes.

QUAGMIRE

I'll say.

Everyone **laughs**.

PETER

Hehehe. You had sex with her.

CLEVELAND JUNIOR approaches and hugs Cleveland.

CLEVELAND JR.

I missed you so much, Daddy.

CLEVELAND

Oh, I missed you too, Cleveland
Junior.

CLEVELAND JR.

(HUGS LORETTA) I missed you too, Mama.

CLEVELAND

Wait a minute, I thought he was living
with you, Loretta.

LORETTA

I thought he was living with you.

CLEVELAND JR.

I been stayin at the old man's house.

EXT. HERBERT'S FRONT PORCH - SAME

Herbert stands with Jesse, looking into the distance.

HERBERT

Well Jesse, if you love someone, set them free. If they come back, you just gotta hope they're not standing there with two policemen and a crew from Dateline NBC.

END OF SHOW